



Part I:

Da Vinci's Code

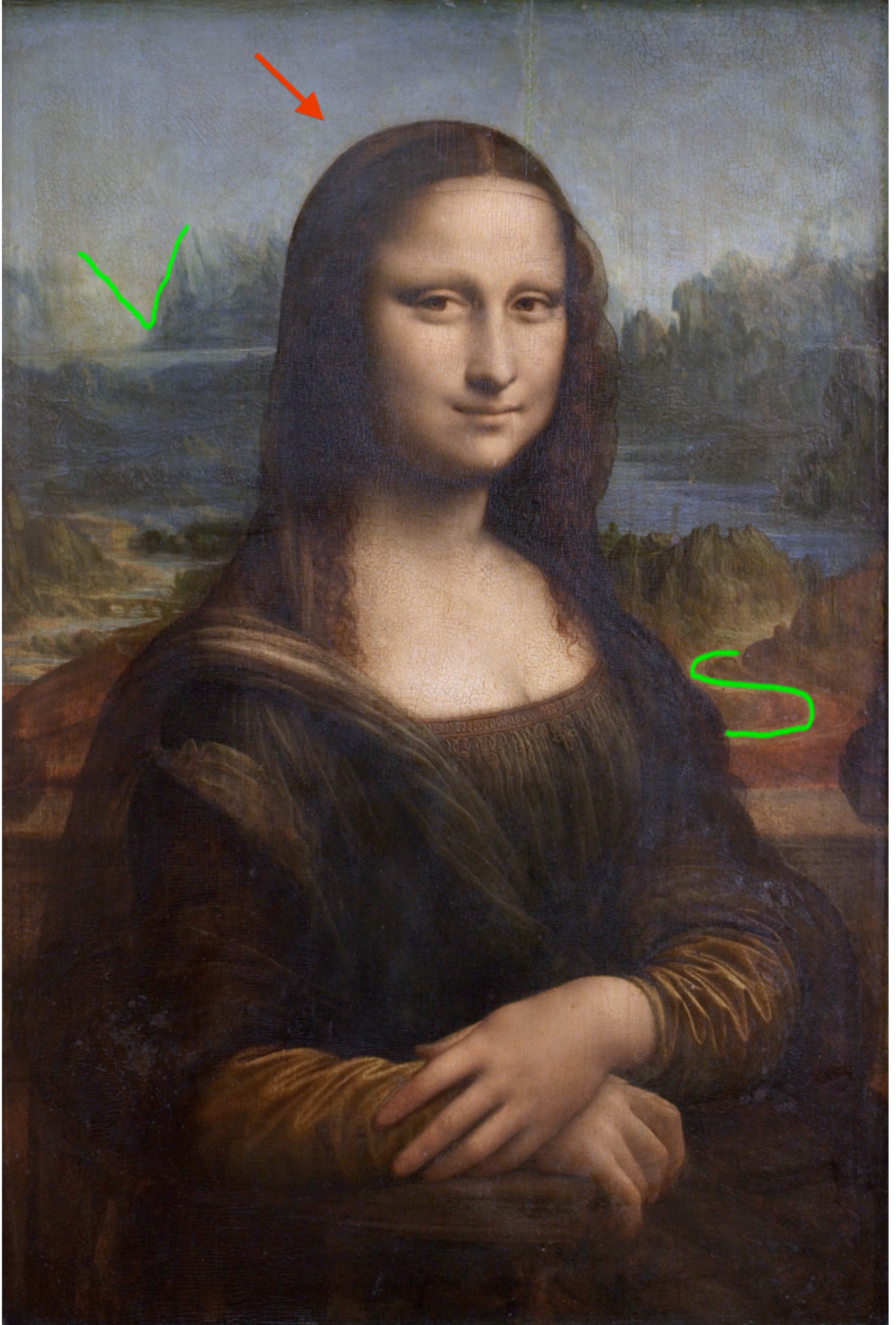


Chapter Description:

Within these paintings is a hidden code left behind hundreds of years ago by Leonardo da Vinci and his apprentices. Perhaps it will finally reveal the dark secret of his deepest passion, his beloved Salai. A Renaissance figure who we know so little about, yet someone who plays one of the biggest roles in history. But don't let me mislead you with just words or facts, here are my findings in full color pictures straight from some of the most famous museums all across the world so you can see for yourself, the enigma revealed.



Mona Lisa



I have been searching for answers to the mystery of the sitter behind the Mona Lisa for about six years now. Sometimes I leave off on the matter because my efforts prove fruitless while observing the painting from every perception imaginable. But one winter day, while vacationing in Switzerland with my family about two years ago, I decided to give the search another go.

While browsing through Google for information regarding Salai, I chanced upon a website named: Mon Salai-Discovering Da Vinci. The website contained information describing an anagram of the word Mona Lisa. To my surprise, the anagram actually spelled out the words “Mon Salai,” da Vinci’s nickname for his favorite pupil and companion. This, as well as a pictorial transposition of the only existing portrait of Salai combined with the Mona Lisa reawakened my efforts as to uncovering the mystery of the sitter behind the Mona Lisa. That same day, I also came across an article regarding a discovery made by Silvano Vinceti stating that a hidden code had been found within

the Mona Lisa's eyes. Both researchers were saying the same thing: "the clues were all pointing to Salai."

I soon realized that all one really had to do was think like Leonardo da Vinci to decode the mystery of the enigmatic Mona Lisa. We all know da Vinci wrote using mirror writing, so what I did was take a copy of the painting to a mirror one day and voila! There, blended into the landscape of the painting was the letter "V" cleverly disguised as a mountainous formation in nature and the letter "S" in the form of a man-made dirt road. These letters are pointed out by the green lines. Now the most likely scenario we can deduct by connecting the dots in this story is that, first off, we know of a special relationship that took place between da Vinci and Gian Giacomo Caprotti, who was cleverly nicknamed "Salai"(demon) due to his most unruly and cynical behavior. Secondly, take into consideration the fact that da Vinci loved word games of all varieties as is evident in the notebooks. We can then proceed to note that da Vinci never named his paintings and that his last

remaining years were spent in France.

Connecting the dots, if we go back to the beginning, where I talked about the “V” and the “S” that are clearly visible if the Mona Lisa is mirrored, we can only conclude that the letters stand for “V” as in “Vinci” and “S” as in “Salai.”

Then not only can we figure out what the letters stand for, but we can go further by connecting the two words, and we get “Vinci Salai” a clever play on words of da Vinci’s last name and that of his lover Giacomo with a double message translated from Italian as “I conquered the devil.”

My interpretation of the second message being, he finally had painted Salai to a perfect likeness, which most people would agree with, given the quality, attention to detail, and the fact that it’s the most famous painting in the world.

Note: it is my belief that there is a less notable “S” which da Vinci experimented with, which appears right below the letter “V.” Leonardo may have abandoned it for the larger more visible “S” that appears as a road near the bottom of the painting. Although there is much skepticism of the Artist’s intention here.



Did You Know

- Currently the sitter behind the Mona Lisa is thought to have been a woman named Lisa Gherardini. It is said that a Florentine silk merchant named Francesco del Giocondo, a friend of Leonardo's father commissioned the artist to paint a portrait of Lisa his wife to celebrate the birth of their third child.
- Giorgio Vasari is the only source that spells the Monna Lisa grammatically correct. Yet he failed to acknowledge it was spelled incorrectly for a reason. In order for the anagram to work the word "Mona Lisa" must be spelled with one "n." This happened because he had only heard of the painting from hearsay, by the time he wrote his book Lives of the Artists in 1550 the painting was in France and da Vinci had passed.
- Mona Lisa's age according to art historians is about 26-27 years old. Salai's age at the time the painting was completed is exactly 26-27 years old.

-In May of 1506 Leonardo leaves Florence for Milan, having been summoned there by Charles d'Amboise, the French Governor. The French King Louis XII is greatly impressed by Leo's small painting of a Madonna(i.e. the Mona Lisa). In 1507 Leonardo is appointed painter and engineer to Louis XII. In September, he returns on a six month visit to Florence, staying at Casa Martelli. In 1508 he writes a letter to Charles d'Amboise stating, "I expect to find myself with you this Easter, and to bring with me two pictures of the Madonna (i.e. Mona Lisa and Mona Lisa del Prado), of different sizes, which I painted in my spare time, which were almost finished, which have been made either for our most Christian King, or for whom soever your lordship pleases." Leonardo then writes in his notebooks sometime in 1509, "record of the money I received from the king as my wages from July 1508 until April 1509: first 100 Scudi, then 50, then 20: then 200 Florins(\$30,000 in today's money) at 48 Scudi to a Florin" (cod.Atl., 189a; 565a). As for the 200 Florins, this is the average pay Leonardo would be offered for important commissions. So one can only conclude that this money is for a work of art completed and delivered.

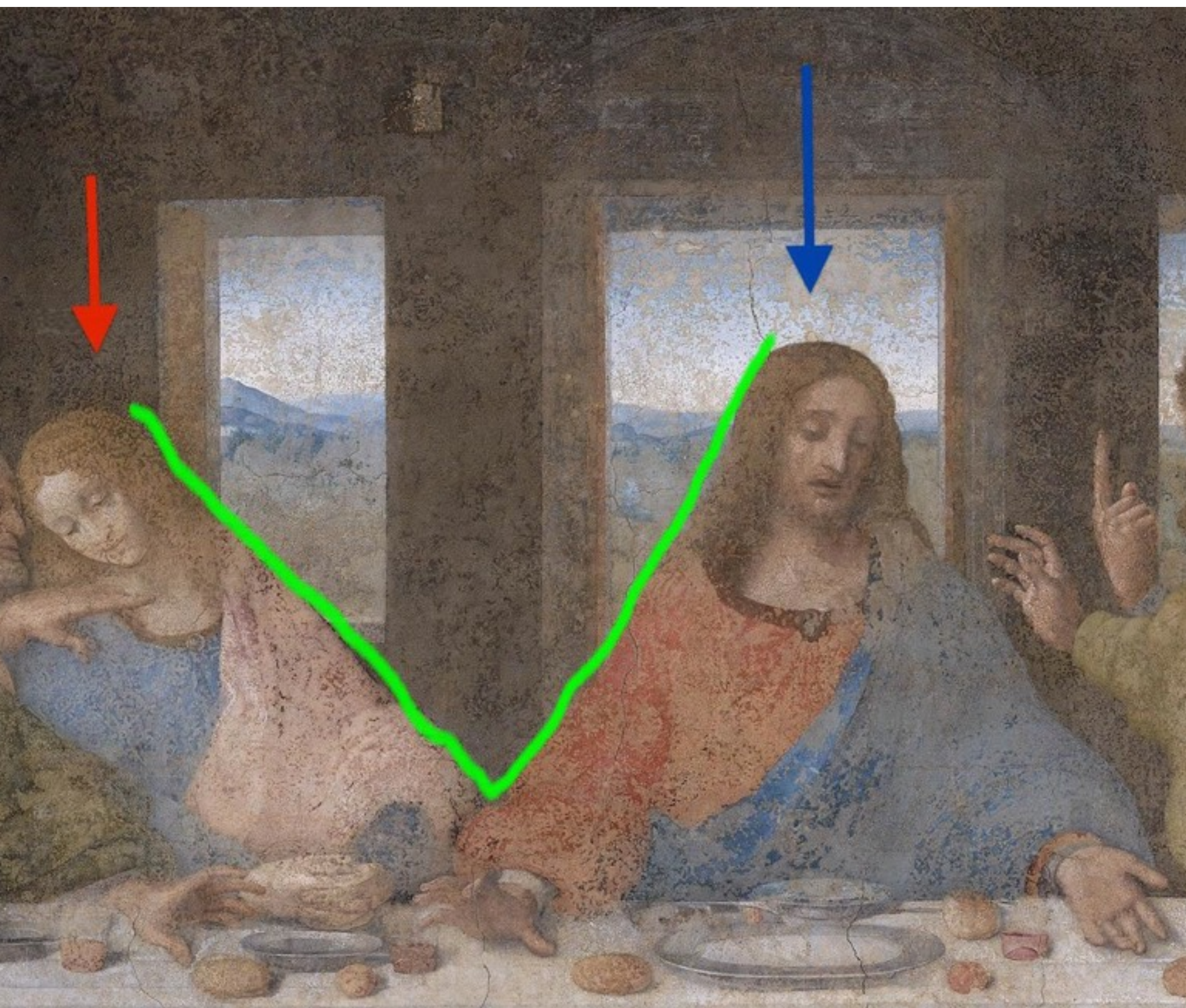
-Vasari writes "After four years of effort, he left it unfinished and it now belongs to the King of France." when speaking of the Mona Lisa.

-If we connect the dots to the events I have laid out, we can conclude with complete certainty that the work of art the King paid him for was none other than the Mona Lisa. As for the “other Madonna of different size” this is undoubtedly, the second version he kept with him until his dying day, the recently discovered Mona Lisa del Prado. This also means that both paintings are dated to have been completed by 1508.

- To give you an idea of what the King paid for the Mona Lisa: 1 gold Florin contains 3.5 grams of pure gold, this is worth about \$140 dollars. If we consider the price of 24K(.999+) gold in today's market which is about \$42.25/gram we get an estimate of the Mona Lisa's value at about \$30,000 dollars.



Last Supper



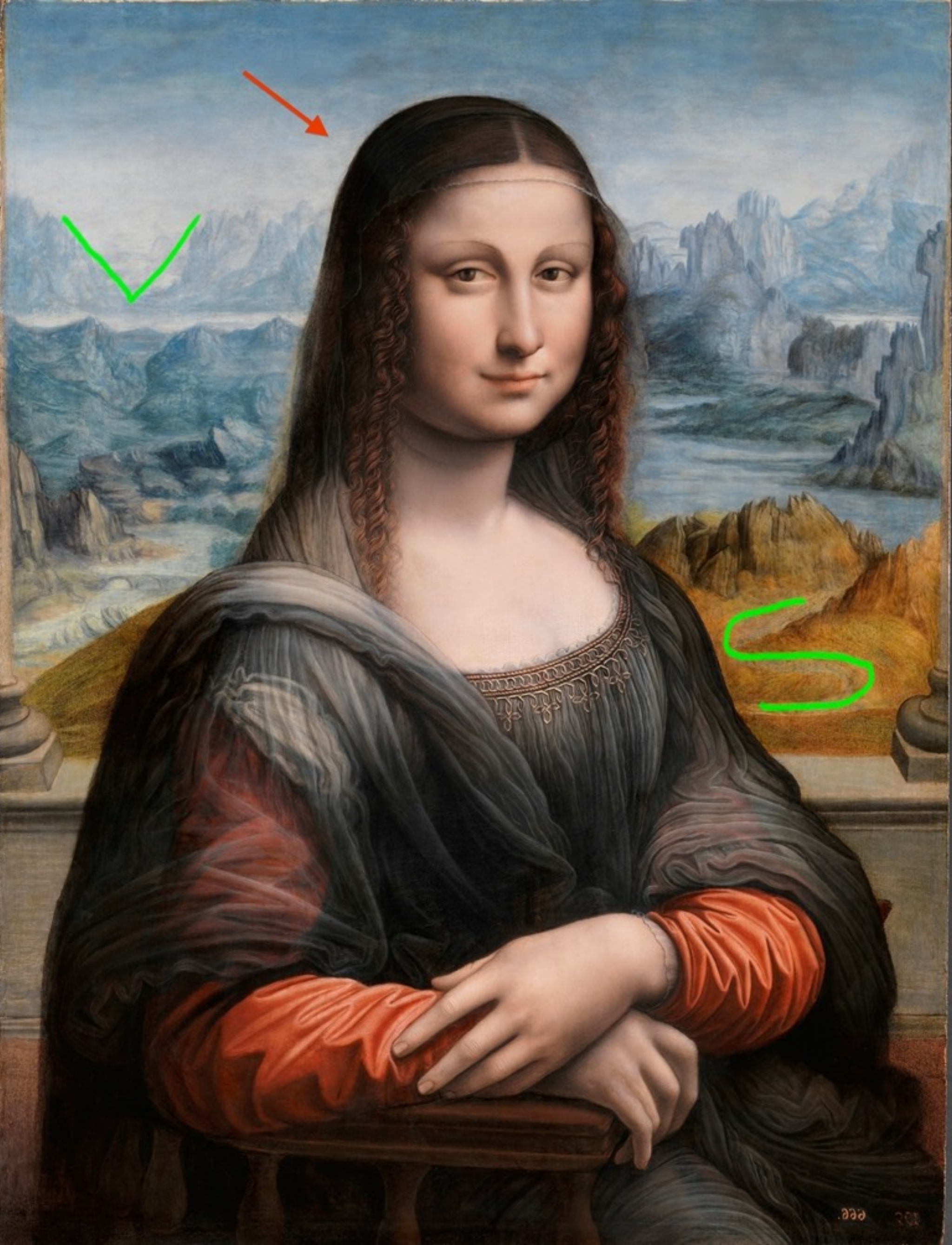
Once again Leonardo is observed here incorporating hidden letters and meanings into his paintings. A trend he would pass on to his fellow disciples as well. One cannot find reason for the “code” other than personal because the letters are either always indicative of his name or that of his beloved assistant Salai.

You may have noticed here that the disciple John certainly looks somewhat effeminate/prettier compared to the others. The movie “The Da Vinci Code” even goes as far as stating that the figure is really Mary Magdalene, although its not based on a true story.

John, if you remember, is listed in the bible as “the disciple Jesus loved.” If we look a little closer we can see that the model for John is none other than Salai, and the model for Jesus is Leonardo da Vinci himself(explanation in my book Vinci: A Life through Paintings). The allusion being that da Vinci is seated next to Salai, the disciple he loves, just as Jesus is seated right beside John. Together they make up a “V” right in the centre of the painting, which stands for the word “Vinci.”



Mona Lisa del Prado



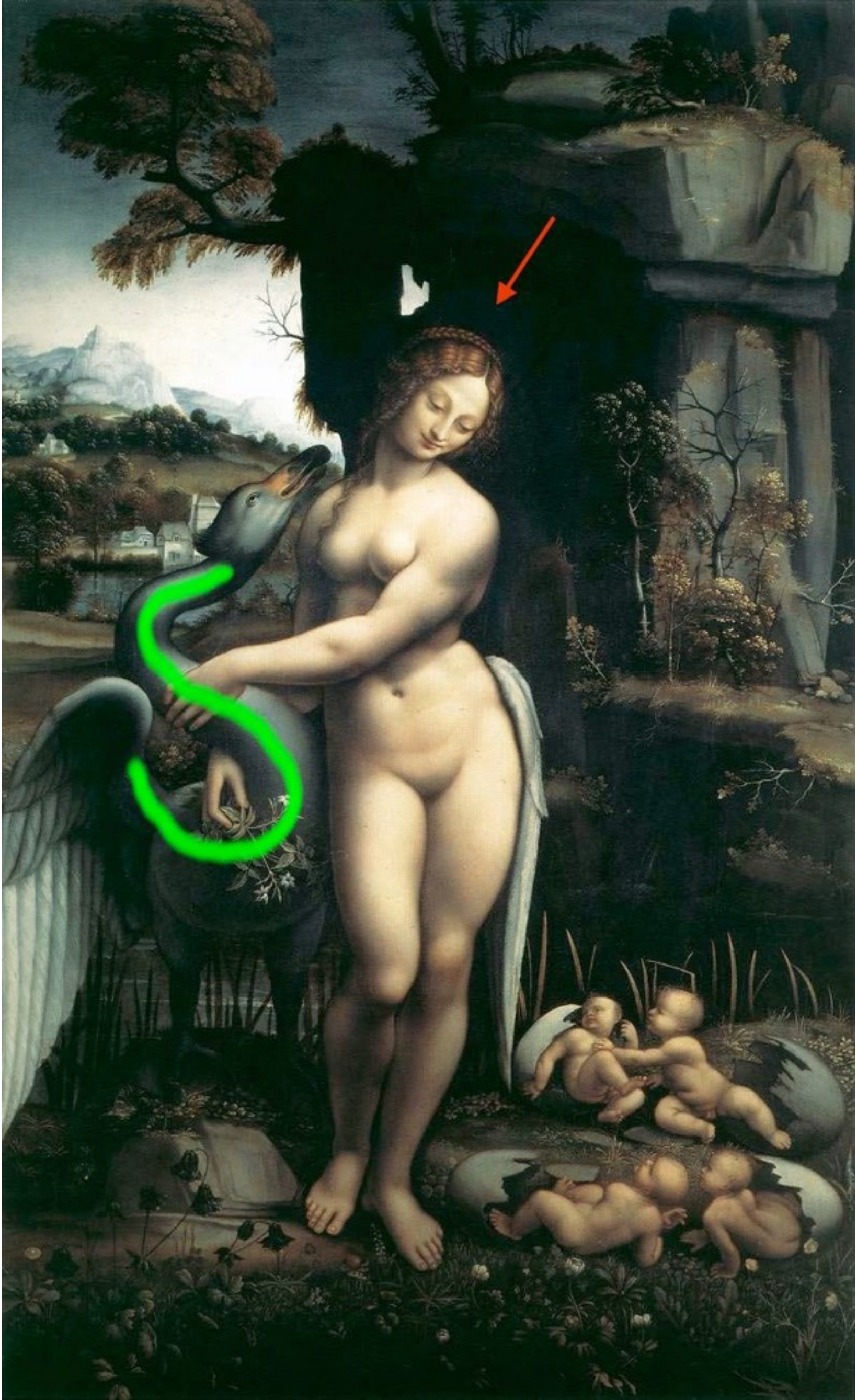
This painting was recently discovered to contain the same background as the original Mona Lisa, making it an almost identical copy of the real painting in the Louvre. Nevertheless, the Mona Lisa del Prado differs from the original in more than one significant way. First, I must point out that the painting is about one and a half inches wider in diameter than the original. This being the case, everything got a little more spread out. You will notice that on the top right hand corner of the painting (before it is mirrored) the mountains that make up the left slant of the “V” in the background are actually less horizontal. This is key evidence signifying that the painting had not yet been altered to contain the secret message. Also, the right slant of the “V” is quite obvious here whereas in the Louvre version it is barely noticeable. The dirt road on the right has also been blurred in this version making it quite difficult to distinguish the “S” like shape that represents Salai’s name.

Another key feature of this version is that it depicts a much clearer version of what the original landscape would have looked like without the effects of sfumato, aging, color degradation, etc...

Note: This is an original painting by Leonardo da Vinci's hand and possibly a rough draft of the final version in the Louvre.



Leda and the Swan



This painting tells the story of Leda and the Swan, a woman who is seduced by the god Zeus in the form of a swan. although the exact authorship of the painting is unknown, it is primarily attributed to Francesco Melzi. It is my belief that the quality of the work and the identical sketches found in da Vinci's notebooks suggests Leonardo da Vinci is the sole author of the painting.

Now beside the backdrop of the original story, we once again have da Vinci's idea of mirroring in a second, much more personal story into the painting. Da Vinci plays with the theme of Zeus seducing Leda, with his personal life, where he represents Zeus in the form of a swan and Salai, who is the model here, represents Leda. In my opinion, The swan could also be representative of a male's genitalia. Notice how Leda is gently caressing the swan's exaggeratedly long and "aroused" neck while the head of the swan appears right near Leda's mouth. To make things more interesting, the neck together with the wing make up a perfect "S" shape, which stands for the word "Salai."

Note: This painting is Leonardo's famous lost "Leda" painting.







Suicide of Cleopatra



Here, we have a painting by Giovanni Pietro Rizzoli. Salai is the model for the painting once again. His traits are clearly visible, for example: The unusually large arms and torso, the curly, brown hair covered by a cloth, the obtuse position of the breasts, etc...

Notice the snake off to the right of Cleopatra, it is in the form of an “S” alluding to Salai. This is yet a fourth example of Leonardo’s workshop incorporating a hidden code into their paintings.



Virgin and Child with St. John



This painting by Bernardino Luini presents the typical religious subject matter of the Renaissance depicting a Virgin with Jesus and John the Baptist. There is nothing unusual in the painting except for a dirt road off to the right that appears in the shape of an “S,” alluding to Salai who is seen here appearing as the model for the virgin.



St. John the Baptist



The authorship of this painting is unknown, although it is credited to Francesco Melzi. This is a replica of the original St. John the Baptist by Leonardo da Vinci. There appears in the landscape the letter “S” in the form of a stream of water leading up to the mountains. Again, the “S” is Alluding to Salai, who poses as the model for St. John the Baptist.



Virgin and Child with St. Anne



This painting by Cesare da Sesto is a copy of the original of the same name by Leonardo da Vinci, although in this version the background landscape has been altered. To the right of the painting we have a dirt road off in the distance in the shape of an “S” indicative of Salai, who sits in as the model for Saint Anne.



Monna Vanna



This painting whose authorship is unknown, must have started as a rough draft of the Mona Lisa, probably created by da Vinci to study the contours of the model's body. The painting manages to aid my research quite profoundly due to the fact that it was left nude, clearly revealing all of Salai's traits(whether or not it is a study of the body or an intentional painting of a nude man). More peculiar, the title of the painting actually spells the word "monna" correctly here.



Holy Family with the Infant St. John



This is a painting attributed to Bernardino Luini. It's true author was most likely Leonardo da Vinci due to its quality and realness (painting has degraded over time). The painting depicts a religious scene according to its title, although the scene itself tells us something else is also going on. At the bottom we have two infants embracing in a quite unusual way. Their embrace is quite passionate/sexual in nature and they are both naked. The idea here is that the infants are being used by da Vinci to allude to the obvious relationship between himself and Salai, who are also posing as models for Mary and Joseph.

The reason why the infants are used to allude to their love is due to the fact that Leonardo always appears as the model for Jesus in his other paintings and Salai always appears as John the baptist.

Note: I have also included a copy of the painting "Infants Embracing," which is one of many from Leonardo's workshop, where it was known among the disciples of the secret theme to represent Leonardo's long standing relationship with Salai.





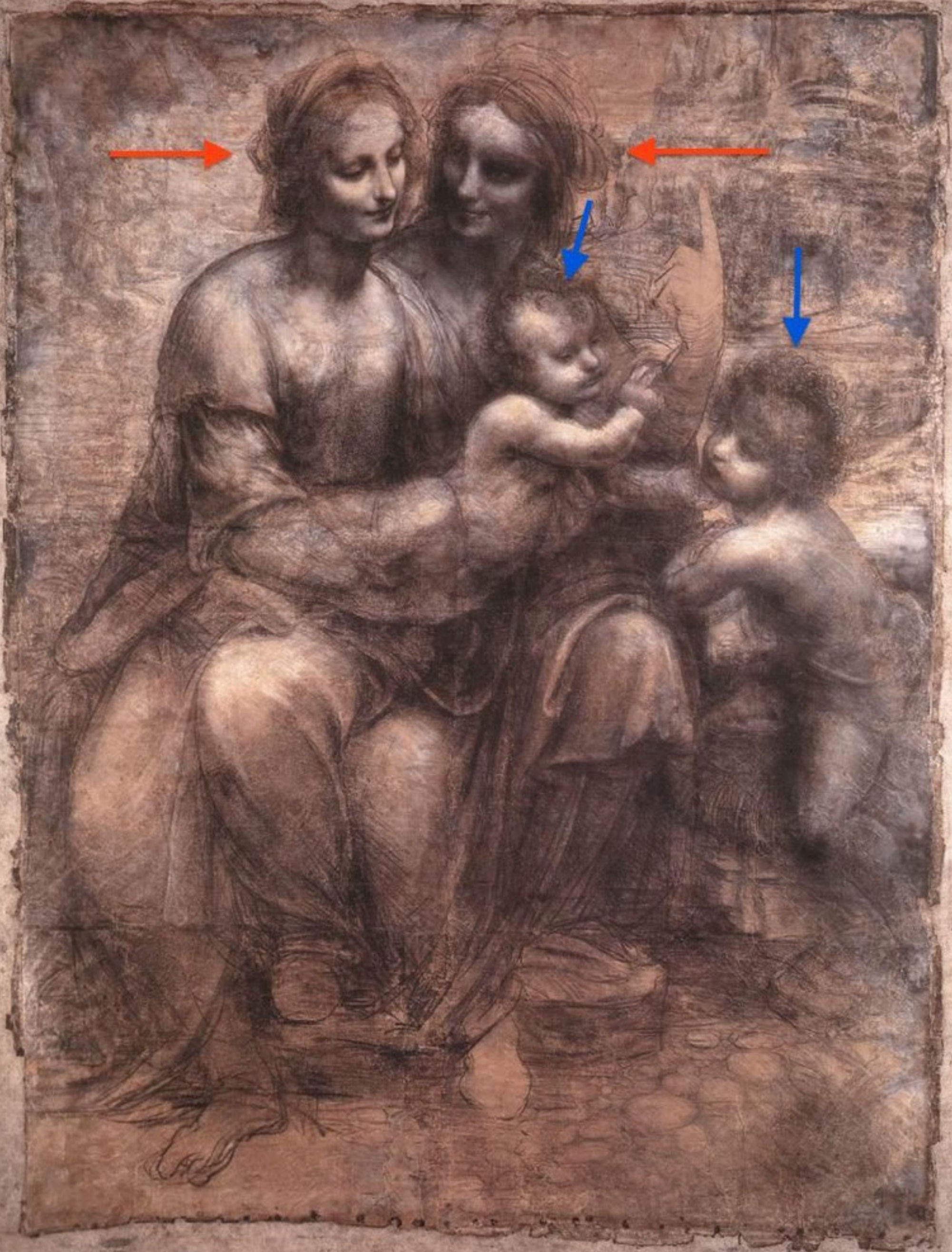


Holy Family with Saint John



This is another painting by Leonardo da Vinci depicting the Holy Family as its subject matter. When one takes a closer look at “Holy Family with Saint John,” we can see that Joseph is rather old compared to both Mary and St. Anne (Mary’s Mother). Clearly indicating that the real “Holy Family” being represented here consists of Leonardo da Vinci, and Salai who appears twice as the model. Now recall Leonardo da Vinci’s Burlington House cartoon? This painting shows us that the cartoon is actually a precursor drawing of “Holy Family with Saint John,” as opposed to its current designation as being a “Virgin and Child with St. Anne” drawing.

There’s more, the two infants are used here as an allusion to Leonardo da Vinci and Salai’s Love. Notice how Jesus is gently caressing John the Baptist’s face (in a quite unusual and affectionate way)? This is not the usual thing one would imagine Jesus doing, and certainly not at that age; especially not with another boy... This painting was most likely not intended as a commission, but more as a gesture of Leonardo’s affection (obsession) over Salai.



Note: As I mentioned in the previous painting “ Holy Family with the Infant St. John,” the infants John the Baptist and Jesus are chosen to subliminally represent Leonardo and Salai’s quite amorous relationship with one another.



The Virgin and Child with St. Anne



This painting, is a third portrait of da Vinci's "family," which consists of him and Salai. One gathers that he meant much to Leonardo, as he would go on to leave most of his estate to him as well as his most cherished painting, the Mona Lisa.

You may recognize that this isn't the painting people consider as the original version. In fact you are correct, this is Leonardo's much hidden final version which sits in a place called the Hammer Museum in Los Angeles, California. As you may have already noted the quality of this painting is unmatched and only comparable to that of John the Baptist and the Mona Lisa. In the following pages I will include Leonardo's "rough drafts" and also explain his unique approach to painting.

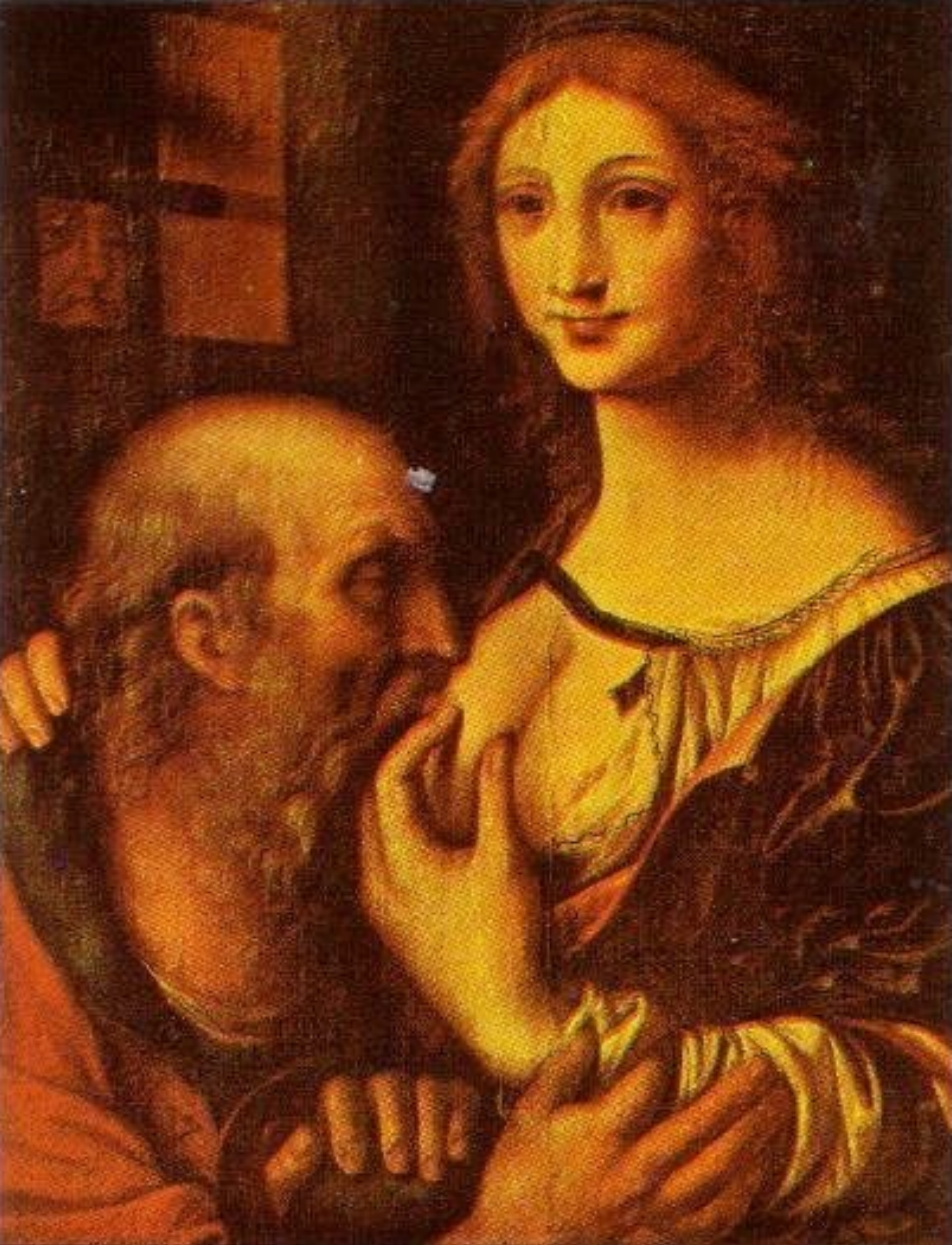


The Virgin and Child with Saint Anne

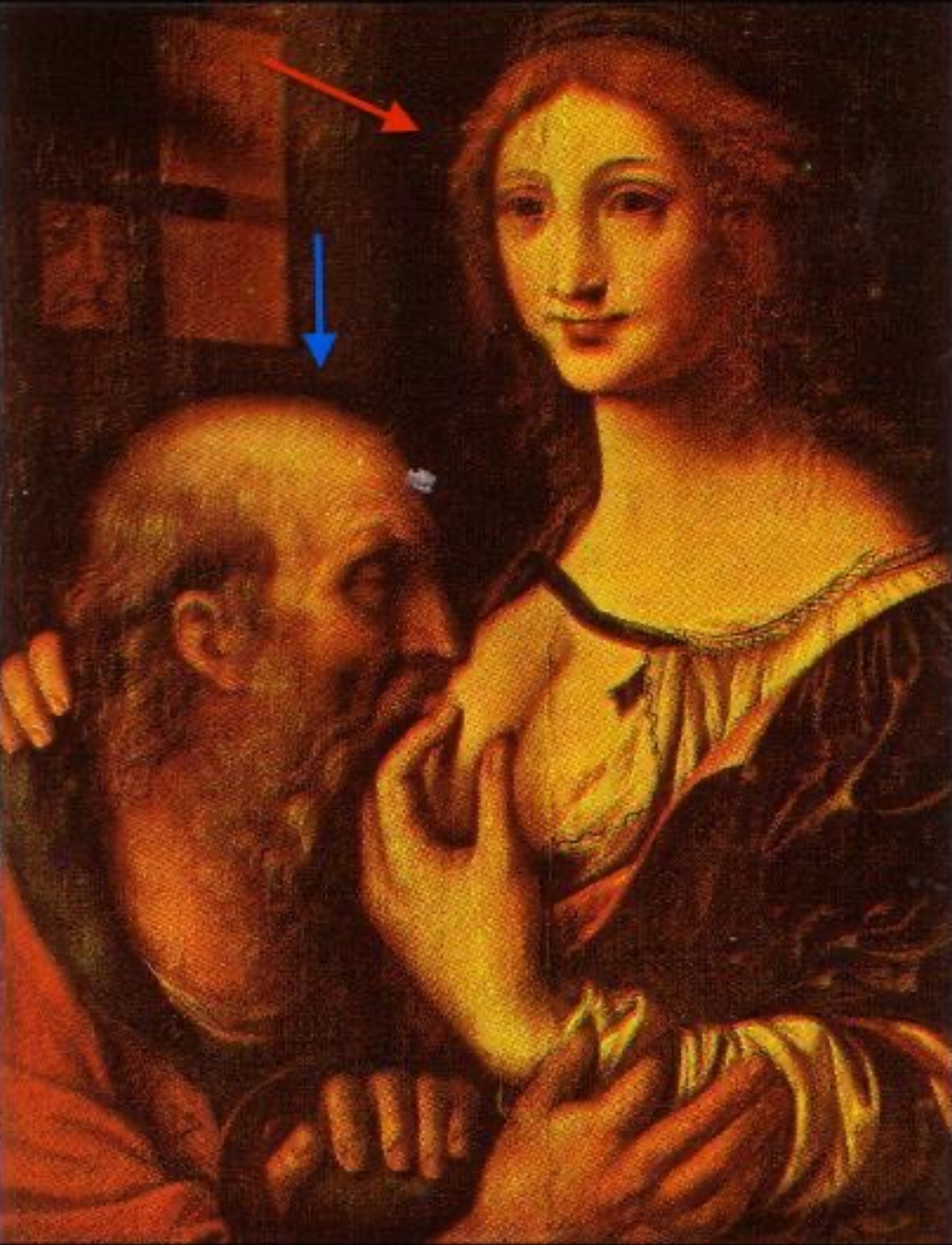


The Virgin and Child with Saint Anne

Note: The reason Leonardo became the greatest painter that ever lived is quite clear. Like any man of science, Leonardo da Vinci actually makes several “rough drafts” of one painting before a final version is achieved. What this means is that “The Virgin and Child with Saint Anne” could of possibly been reproduced by the master’s hand alone up to 5 times before an actual finished version was completed. Same thing goes for “Mona Lisa” and his other paintings as well. Of course, some versions were executed by his assistants, aided by da Vinci himself.



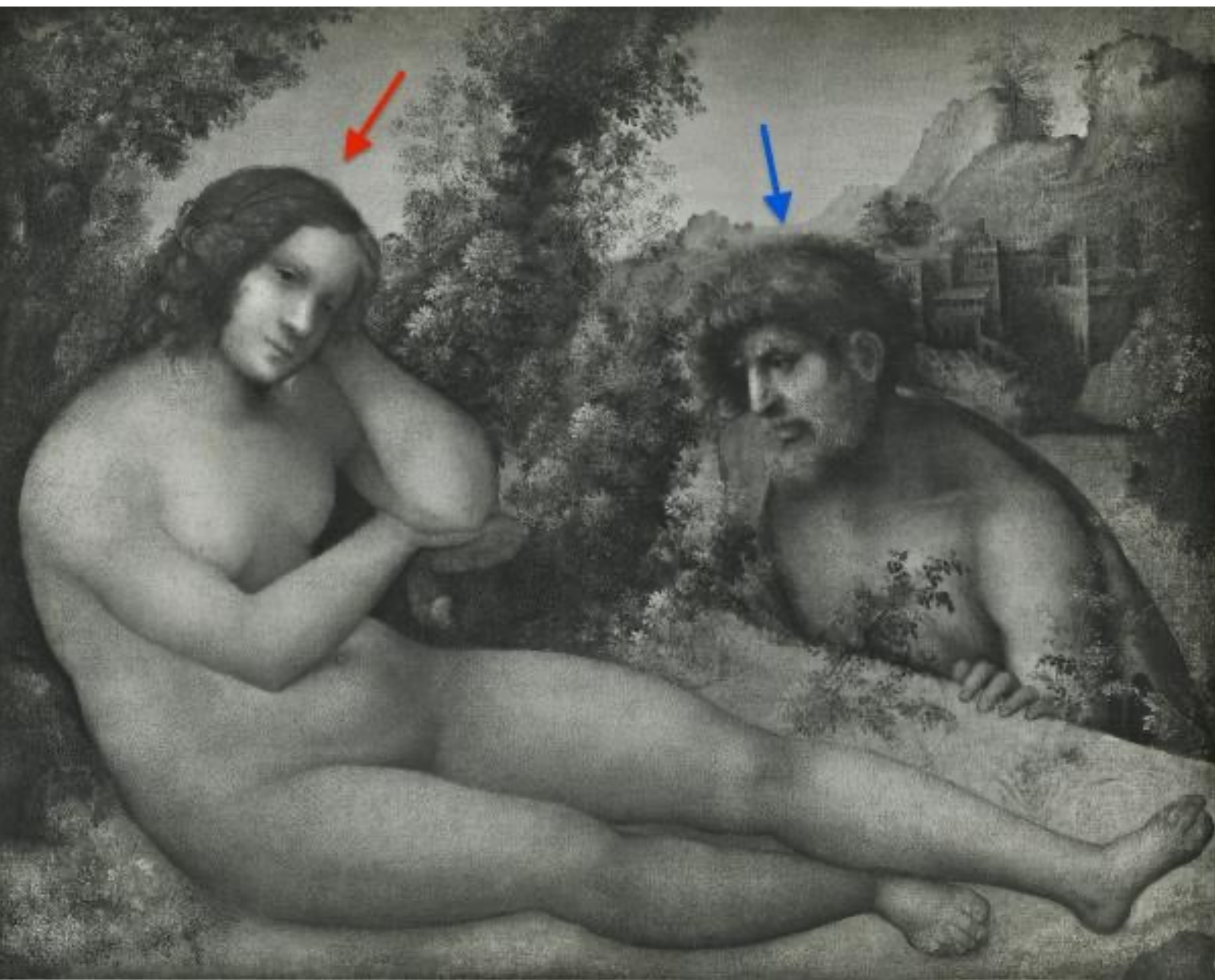
Charity



Here we have a painting by Bernardino Luini. The scene depicts an old man having sexual intimacy with a young woman, quite differing of the usual subject matter in his paintings. I have described the old man as being none other than Leonardo da Vinci and Salai appears here as the model for the young woman. The painting lacks in quality, but it reveals hints as to Leonardo's sexuality.



Nymph and a Satyr



Here we have a painting by Giovanni Agostino da Lodi. It represents the final piece to da Vinci's Code. The allusion being that the lustful woodland god and /or Satyr represents Leonardo da Vinci and the nymph represents Salai.